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A NEW EUPHRONIOS CYLIX IN THE METROPOLITAN
MUSEUM OF ART

[PLATES II-VI]

VASES bearing the name of Euphronios can be divided into two distinct classes, according as they are signed Εὐφρόνιος ἔγραψεν or Εὐφρόνιος ἐποίησεν. The former are admittedly the work of Εὐφρόνιος as painter, and form a well-defined, homogeneous group; the latter, later in date, attest him the owner of the factory; but they have no painter's name, except in one case where the name is fragmentary.¹ On stylistic grounds these vases can be assigned to several artists,² but the majority were clearly painted by one man. They used to be assigned to Euphronios and classified as examples of his later, more developed style.³ But Furtwängler has rightly pointed out that there is here not a question of advance and development, but of a totally different personality,⁴ and that, for instance, the Geryon vase and the Eurystheus cylix could never have been painted by one and the same person. For want of a better name the painter of the majority of the Εὐφρόνιος ἐποίησεν vases is now commonly referred to as the "Panaitios master," since he occasionally used Panaitios as a καλός name.

A beautiful example of the work of this gifted painter has recently come into the possession of the Metropolitan Museum of Art. It is a cylix decorated both inside and outside with scenes from the life of Heracles.⁵ The inscription ΕΥΦΡΟΝΙΟΣ ΕΓΟΙ.... is painted in the interior picture. Unfortunately the cylix is

¹ Hartwig, *Die griechischen Meisterschalen*, pl. 53.

² E. Radford, *J.H.S.* XXXV, 1915, p. 139.

³ E.g. Hartwig, *Die griechischen Meisterschalen*, pp. 444 ff.

⁴ Furtwängler und Reichhold, *Griechische Vasenmalerei*, I, pp. 104, 110.

⁵ (Accession No. 12.231.2.) Height 4½ inches (10.5 cm.); diameter 12⅞ inches (32.7 cm.). A short description of it, with a view of the interior scene, was given in the *Museum Bulletin*, July, 1913, p. 153 f; cf. also E. Radford, *J.H.S.* 1915, p. 123. Its provenance is not known.

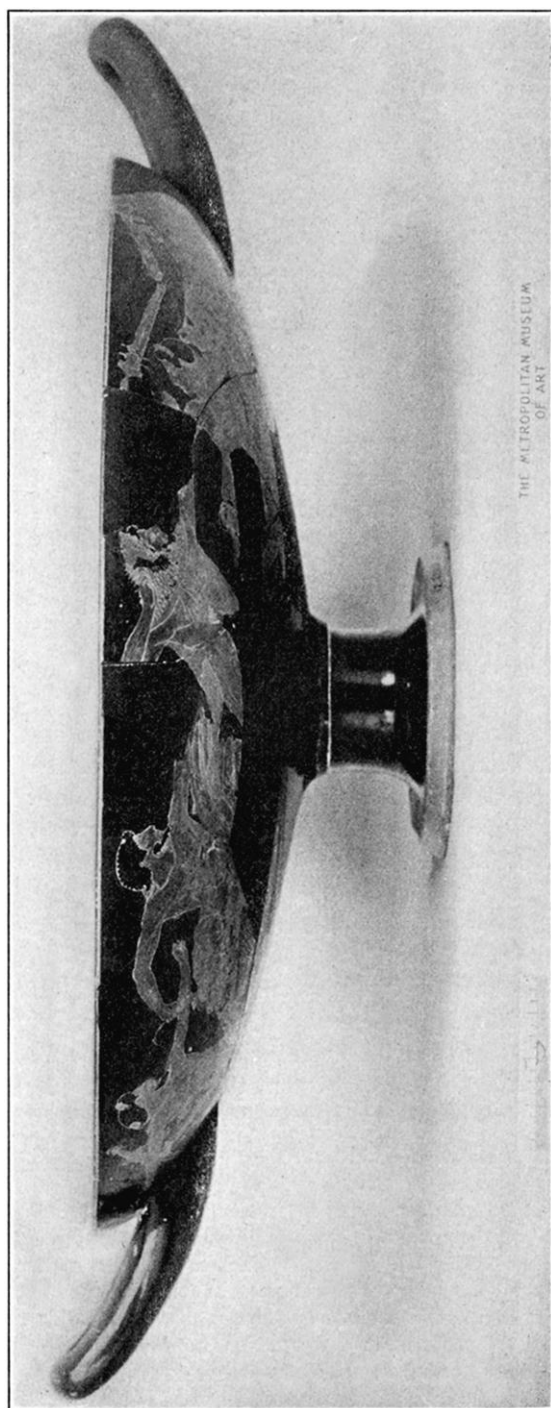


FIGURE 1.—CYLIX SIGNED BY EUPHRONIOS, METROPOLITAN MUSEUM, NEW YORK.

not in good condition. Considerable pieces are missing¹; and the paint used for the detail lines, especially in the figures of both exterior pictures, has largely disappeared. These lines are nevertheless still mostly visible and have been carefully indicated in the drawings.

The scene in the interior represents Heracles (inscribed **HERAKLES**) walking leisurely, with a young companion by his side (Plate II). Heracles wears a short chiton with overfold. He has pulled the chiton up in front through the girdle to form a *kolpos*. The lion's skin serves him as a mantle, covering his head and back. In one hand he holds the club, in the other a bow and arrow. On his back is a quiver fastened by a cord around his neck. Of the little companion not much is preserved; only enough to show that he wore a traveller's hat with wide brim (*petasos*) and sandals with high lacings; and that he is carrying a stick over his shoulder, from which a wine-skin² is apparently suspended. It is difficult to identify him with any particular person. Iolaus, the great friend and faithful helper of Heracles, is always represented on the vases as a full-grown man. He was in reality Heracles' nephew, being the son of Heracles' brother Iphicles, so that it is not impossible that the boy of the picture is meant for Iolaus. But inasmuch as he is elsewhere invariably represented as a man and not a boy, we cannot identify him here with any degree of probability. Several other possibilities suggest themselves. The boy may be merely a little slave, accompanying his master and carrying some of his possessions. Or he may be one of Heracles' sons, preferably Hyllus, who afterwards became the husband of Iole, concerning whom arose the contest between Heracles and the sons of Eurytus figured on one of the exterior sides of this cylix; the presence of Hyllus here would be appropriate as foreshadowing the future outcome of that event. Or, again, the boy may represent Hylas, the favorite of Heracles,³ though this would then be, I believe, the earliest representation of him in Greek art,

¹ These, including one handle, have been restored in plaster and painted black.

² The little protuberance on the side suggests the wine-skin; it is different from the tassels on the three-cornered bundles. For other instances where the leg of the animal is indicated merely by such a protuberance cf. e.g. Gerhard, *Auserlesene Vasenbilder*, pl. CCLXXII, 3, and Perrot et Chipiez, *Histoire de l'Art*, X, p. 190, fig. 121.

³ This suggestion I owe to Professor Fairclough of Stanford University.

since all those known are of a much later period.¹ As we have so little evidence, it is difficult to come to a definite conclusion.

The picture is beautifully painted with a great wealth of detail. Diluted glaze is used for the markings of the muscles, for the wavy folds of the *kolpos* and for the shaded lines on the bow, while a brown wash is added to the lion's skin. The cord of the hat, the lacings, and the inscriptions are painted in purple. This variety of coloring gives a decidedly picturesque effect to the whole. Both the pose and the expression of Heracles are very lifelike and alert. The face with the strongly marked lips and the upward tilt to the nose is strongly individual. Noteworthy is the rendering of the eyelashes, which is unusual until a later period.²

The composition of the scene is unusual for the interior of cylices. It can be paralleled by that on a cylix in Boston, published by Hartwig, *Die griechischen Meisterschalen*, pl. XXVI.³

Below the two figures is an exergue with egg-pattern. Encircling the whole scene is a double intersecting maeander interspersed with rosette patterns.⁴

The better preserved scene on the outside of the cylix represents the contest of Heracles and the sons of Eurytus (Plates III-IV). The fight is evidently conceived as taking place at a banquet, as is indicated by the two couches, on which the sons of Eurytus were probably reclining when Heracles began his attack. Heracles is in the centre of the picture. He is about to give young Clytius (inscribed Κλυ) a crushing blow with his right fist. One of Clytius's brothers is coming to his rescue from behind, swinging a club and holding out a panther's skin for a shield. On the other side of Heracles, Iphitus (inscribed Ιφιτ . . .) is seen striding forward, his bow in his right hand,

¹ Hylas as a legendary figure appears to have been known as early as the fifth century B.C.; but he evidently did not become popular before the Hellenistic period. The story that he accompanied Heracles on the expedition of the Argonauts and was kidnapped by the water nymphs in Mysia is of Alexandrian origin. Cf. Seeliger in Roscher's *Lexikon*, s.v. Hylas, p. 2793.

² For other instances during the severe red-figured period cf. Walters, *History of Ancient Pottery*, I, p. 408; and Furtwängler und Reichhold, *Griechische Vasenmalerei*, I, pl. 32, II, pl. 92.

³ This reference I owe to Mr. J. D. Beazley.

⁴ This complicated maeander pattern occurs on no other known vases of the Panaitios master. It is used occasionally on cylices by Duris, and also occurs on larger vases (cf. Hartwig, *Die griechischen Meisterschalen*, p. 220, note 2, and Walters, *History of Ancient Pottery*, II, p. 213).

his left extended towards Heracles. Behind him a fourth brother is advancing rapidly to join the conflict. In the field are two swords, suspended from the wall in their sheaths.

Heracles is represented nude, except for the lion's skin which covers his head and hangs down his back. He has no weapons. Perhaps the club of the man with the panther's skin belongs to Heracles. Of the four sons of Eurytus the one furthest to the right with the panther's skin wears a short chiton with *kolpos* and overfold, similar to that of Heracles in the interior picture. Clytius has a himation round his waist. The other two are nude, having dropped their himatia for greater freedom of movement; one is left on the couch, the other is lying on the ground. All the figures are bearded except Clytius who has only whiskers. The whole scene is full of impetuous movement. Each figure is studied in reference to its relation to the whole scene, and the result is a successful dramatic whole. The faces are again strongly individualized and have the full lips and big noses which we noticed in the interior picture. Diluted glaze is used for the muscles, the hair on the chests of the two brothers on the left and of Heracles, the whiskers of Clytius, and the lines of the *kolpos* of the brother on the right; it also seems to have been used as a wash on the lion's skin. Purple was employed for the fillets, the cords by which the quivers are suspended, and the inscriptions.

The Eurytus legend is given differently by various authors.¹ According to Homer, *Odyssey*, 21, 24 ff., Iphitus, the son of Eurytus, came to Heracles while searching for some horses which he had lost. Heracles entertained him as his guest, and then slew him in order to get possession of the horses. A later version makes Eurytus institute a contest in archery at which the prize for the victor was to be his daughter Iole. Heracles won, but was refused his prize, whereupon he killed Eurytus's sons (Scholiast, Euripides, *Hippolytus*, 545). The scene on our vase apparently follows this later account. Iphitus is here not the central figure, but only one of several enemies. Though only his name and that of Clytius are given, the other two figures are probably also sons of Eurytus.²

¹ Cf. the references given by Weniger in Roscher's *Lexikon*, s.v. Iphitos, §311 ff.

² Diodorus, 4, 37, gives the names of four brothers: Iphitus, Pytius (probably meant for Clytius), Toxeus, and Molion. On the Madrid amphora (see below) there are figured three brothers whose names are inscribed Iphitus, Antipholus (ΑΝΤΦΟΛΟ), and TIONO.

Representations of the Eurytus story are not very common. The following vases with scenes relating to various phases of it are known:¹

1. A Corinthian crater with Heracles, Eurytus, Iphitus, and Iole (names inscribed) represented as reclining on couches.² The scene is entirely peaceful in character and must refer to a banquet held before any trouble arose, before the contest in archery.

2. A black-figured scyphus in the Louvre with two scenes, which have been interpreted as representing respectively (a) the arrival of Heracles, Iolaus and Hyllus at the banquet of Eurytus and his sons, (b) Heracles and his two companions forcing their way into the palace of Eurytus.³

3. A white-ground cylix in the Louvre with a representation of Heracles killing Iphitus, who is reclining on a couch.⁴ The artist is evidently following Homer's version, making Heracles kill Iphitus after entertaining him as a guest.

4. A black-figured amphora in Madrid, on one side of which is depicted Heracles and Eurytus with Iole and three of his sons (names inscribed).⁵ Heracles is in the act of shooting an arrow; Eurytus and Antipholus are advancing towards him with outstretched arms, while Iphitus and another son are lying on the ground fatally wounded. This scene has been interpreted as the contest in archery,⁶ as Heracles killing Eurytus and his sons,⁷ and as both these actions combined in one.⁸ Bienkowski's interpretation seems to me the most likely.

5. Fragment of a red-figured cylix in the National Museum at Palermo, representing the contest of archery.⁹

¹ The representation on the Melian amphora, No. 477 in the National Museum at Athens, is interpreted by Collignon and Couve in their catalogue as the carrying off of Iole by Heracles. I am inclined, however, to agree with Pottier, *R. Ét. Gr.* 1895, p. 389, in his identification of the scene as Heracles and Deianeira. I want to acknowledge my obligation to Mr. Luce for calling my attention to this vase.

² Cf. *Monumenti dell' Instituto*, VI, p. 33; also Furtwängler, in Roscher's *Lexikon*, s.v. Herakles, p. 2206.

³ Cf. Pottier, *Monuments Grecs*, XXI-XXII, 1893-1894, p. 43, pl. 14.

⁴ Cf. E. Pottier, *Monuments Piot*, II, p. 53, fig. 3; Furtwängler, Roscher's *Lexikon*, s.v. Herakles, p. 2233; Perrot et Chipiez, *Histoire de l'Art*, X, p. 711, fig. 389.

⁵ Alvarez-Ossorio, *Vasos Griegos en el Museo Arqueologico Nacional*, No. 10.916, p. 39, pl. XIX; Bienkowski, *Jh. Oest. Arch. I.* III, p. 64, fig. 6; Minervini, *Illustrazioni di un vaso volante*; Brunn, *Vorlegeblätter*, No. 2.

⁶ Furtwängler, Roscher's *Lexikon*, s.v. Herakles, p. 2206.

⁷ Cf. Bienkowski, *loc. cit.*

⁸ Cf. Hartwig, *J.H.S.* XII, 1891, p. 338.

⁹ Cf. Hartwig, *J.H.S.* pp. 334 ff., pl. XIX.

6. Fragments of a red-figured cylix found on the Acropolis, probably representing the same contest.¹

The other exterior scene is very fragmentary, most of the upper portion being missing. Enough remains, however, to identify the subject as Heracles killing Busiris and his attendants (Plates V–VI). In the centre is the altar at which Heracles was to have been sacrificed. The hero himself is beside it, striding forward in violent motion, evidently attacking his foe. He holds out his bow and arrows in the left hand, while in the right he must have wielded his club or sword. The lion's skin hangs down his back. His opponent is falling backward and has let go of his staff. Between Heracles and his opponent are the remains of an inscription ΚΕΣ, clearly the end of a name. It refers to Heracles the ν was accidentally omitted; if to the Ethiopian, it is an unknown name.²

On each side of this central group is a fleeing attendant; one carries a basket which probably contains sacrificial objects. On the extreme left of the scene is a stand.

The essential elements which occur on almost all Busiris scenes—the altar, the central group of contestants, the fleeing figures to the right and left—are all here. It is unfortunate that nothing remains of the faces of the Egyptians. We cannot therefore tell whether they were of the Ethiopian type, as they are on most similar scenes, or whether they were depicted like Greeks. What is left of the garments shows that they are not the usual tunics, but himatia; so that it is possible that the whole scene was treated in Greek fashion without local color, just like the representation on the Louvre vase.³

The contest of Heracles and Busiris is a not uncommon subject on Greek vases.⁴ The following examples are known:⁵

¹ Cf. Winter, *Jb. Arch. I.* II, 1887, p. 229 f.; Furtwängler, Roscher's *Lexikon*, s.v. Herakles, p. 2234; Hartwig, *J.H.S.* 1891, XII, p. 335.

² We only know the names of the king Busiris, his son Amphidamas (or Iphidamas), and the sacrificial herald Chalbēs (cf. Steuding in Roscher's *Lexikon*, s.v. Busiris, p. 835).

³ E. Pottier, *Vases antiques du Louvre*, II, G 50.

⁴ For representations of Heracles bound, ready for sacrifice, before he has begun his attack on the Ethiopians, cf. a red-figured cylix in Berlin, No. 2534, a red-figured amphora in the Bibliothèque Nationale, No. 393, and a South Italian lecythus with reliefs in the Naples Museum, Heydemann, *S. A.* 343 (illustrated in *Hallisches Winckelmannsprogramm*, VII, pl. II, 2).

⁵ A few examples have here been added to the list given by Hartwig, *Griechische Meisterschalen*, p. 53, Note 1. I am much indebted to Mr. Stephen Luce for calling my attention to the vases listed under Nos. 11 and 12 of my list.

Caeretan:

1. A Caeretan hydria in Vienna, No. 217, illustrated in *Monumenti dell' Istituto*, VIII, 16, 17.

Red-figured Attic:

2. Cylix in the British Museum, cf. Walters, *Catalogue*, E 38.

3. Cylix formerly in the Van Branteghem Collection; cf. Hartwig, *Meisterschalen*, pl. IV.

4. Amphora in the National Museum at Athens; cf. Collignon et Couve, *Catalogue*, No. 1175.

5. Amphora in the Museo Civico at Bologna, Pellegrini, *Catalogue*, No. 174; illustrated Zannoni, *Scavi della Certosa*, pl. XXIII.

6. Amphora in the Ashmolean Museum in Oxford; illustrated *Annali dell' Istituto*, 1865, pls. P. Q.

7. Hydria in Munich, Jahn, *Catalogue*, No. 342; illustrated in Furtwängler und Reichhold, *Griechische Vasenmalerei*, pl. 73.

8. Hydria in the Louvre, cf. Pottier, *Vases antiques*, II G. 50.

9. Crater in the Metropolitan Museum, New York; cf. *Museum Bulletin*, June, 1915, p. 123, fig. 3.

10. Crater, once in Ruvo, described by Heydemann, *Bullettino*, 1868, p. 158, 21.

11. Fragments of a stamnos in the Hauser Collection, published in *Jb. Arch. I.* XI, p. 191, No. 34.

South Italian:

12. Fragment of a red-figured vase in the National Museum in Naples, Heydemann, *Catalogue*, No. 2558, illustrated in *Museo Borbonico*, XII, pl. XXXVIII.

In both the interior and exterior scenes the style of the Panaitios master is unmistakable. They have the power and swing which characterize the work of this artist and which give it its peculiar value. This is shown both in the bold and well constructed compositions and in the single figures, which are not only full of life, but show a wonderful feeling for individualization. The drawing itself is masterly; it is flowing and finished and full of spirit.

The other vases painted by the Panaitios master and signed by Euphronios as potter are:

The Eurystheus vase in the British Museum (Furtwängler und Reichhold, *Griechische Vasenmalerei*, I, pl. 23).

The Theseus cylix in the Louvre (cf. Furtwängler und Reichhold, *Griechische Vasenmalerei*, I, pl. 5).

The Dolon cup in the Cabinet des Médailles (cf. *Archäologische Zeitung*, 1882, pl. 3).

The Boston cup with the komos scenes (cf. Hartwig, *Die griechischen Meisterschalen*, pls. 47-48, 1).

An unpublished cylix with athletes in a private collection.

In addition to these, Mr. Beazley attributes sixteen unsigned vases to this master, many of which bear the *καλός* name Panaitios and all of which have the same stylistic characteristics.¹

In point of style our cup resembles most closely the Eurystheus cylix in the British Museum. Besides the fundamental qualities of movement, individualization, and dramatic sense, which also connect our cylix with the other works of the Panaitios master, these two vases have many details of drawing and composition in common. In both we find the picturesque combination of black relief lines with brown inner markings and brown washes, as well as a sparing use of purple; the same type of profile with strongly marked lips and slightly upward tilt to the nose²; the same styles of beard, with either ragged outline or rows of oblique lines; and the same treatment of the folds of the garments. The drawing of the feet and ears is also similar, as well as that of the quivers. A favorite device of the Panaitios master was to give his beardless youths whiskers³; these are also indicated on the Clytius of our cylix. For the swords which are suspended in the field of the Eurytus scene compare similar ones on the exterior of the Theseus cylix in the Louvre.⁴

We may date the Eurystheus cylix and our cylix as approximately contemporary, that is, towards the end of the severe red-figured period. The eye is not yet painted in correct profile; but the pupil is placed toward the inner corner, not in the centre. Though unfortunately not so well preserved as the Eurystheus cylix, our vase is equal to it in fineness of workmanship and in vigor of conception. It is, in short, a worthy example of the most gifted of Greek vase-painters.

GISELA M. A. RICHTER.

METROPOLITAN MUSEUM OF ART.

¹ With his customary generosity Mr. Beazley has sent me a copy of this list, which has been of great help to me in my studies of our cylix. It will be published in his forthcoming book *Attic Red-figured Vases in American Museums*.

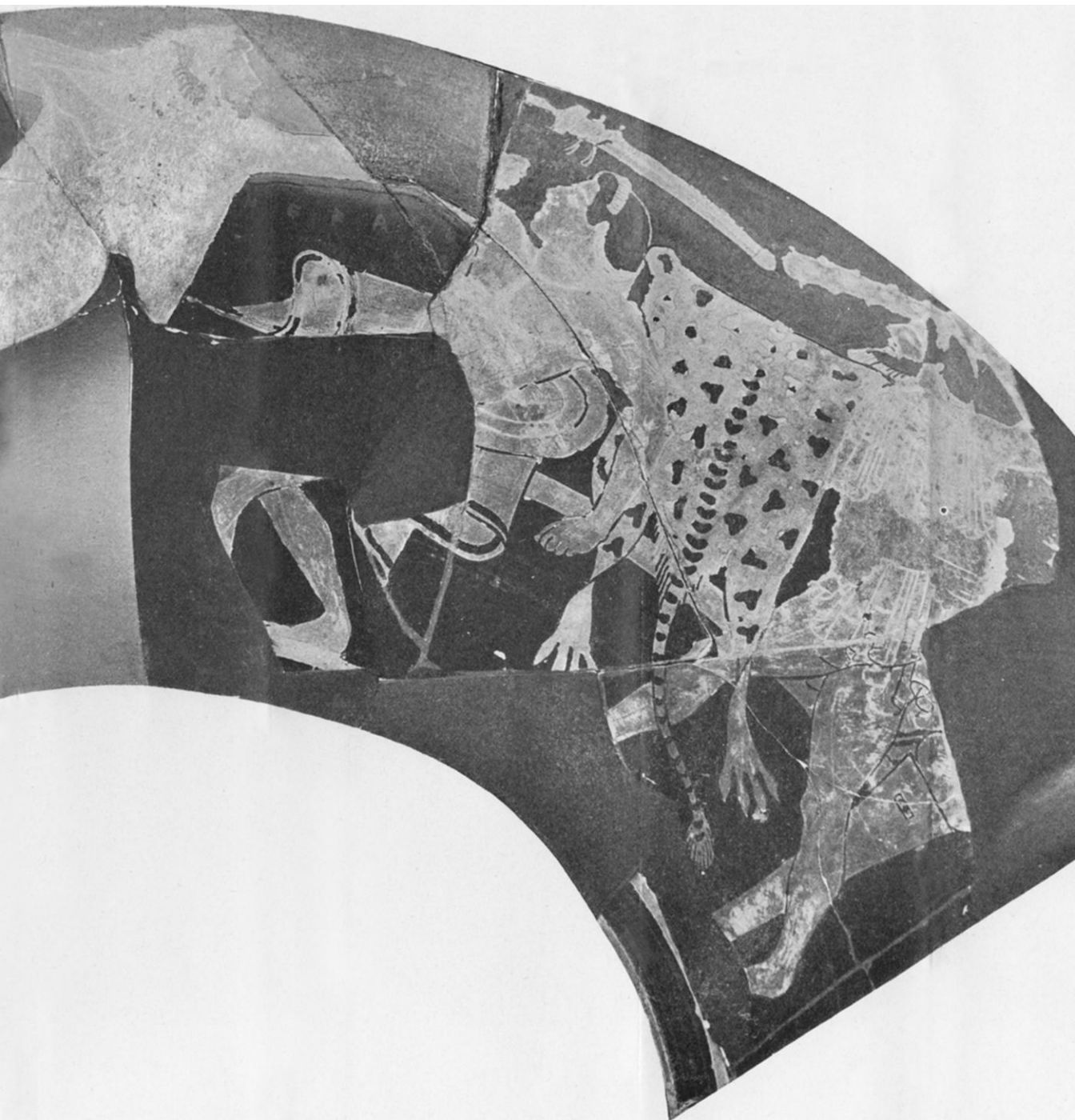
² Compare especially the profiles of the Heracles in our interior scene and of the Eurystheus in the British Museum cylix.

³ Cf. the youths on the cylices inscribed *Παναίτιος καλός* published in *Archäologische Zeitung*, 1884, pl. 16, 2, and in Hartwig, *Die griechischen Meisterschalen*, pls. 44, 2 and 46.

⁴ Cf. Furtwängler und Reichhold, I, pl. 5.



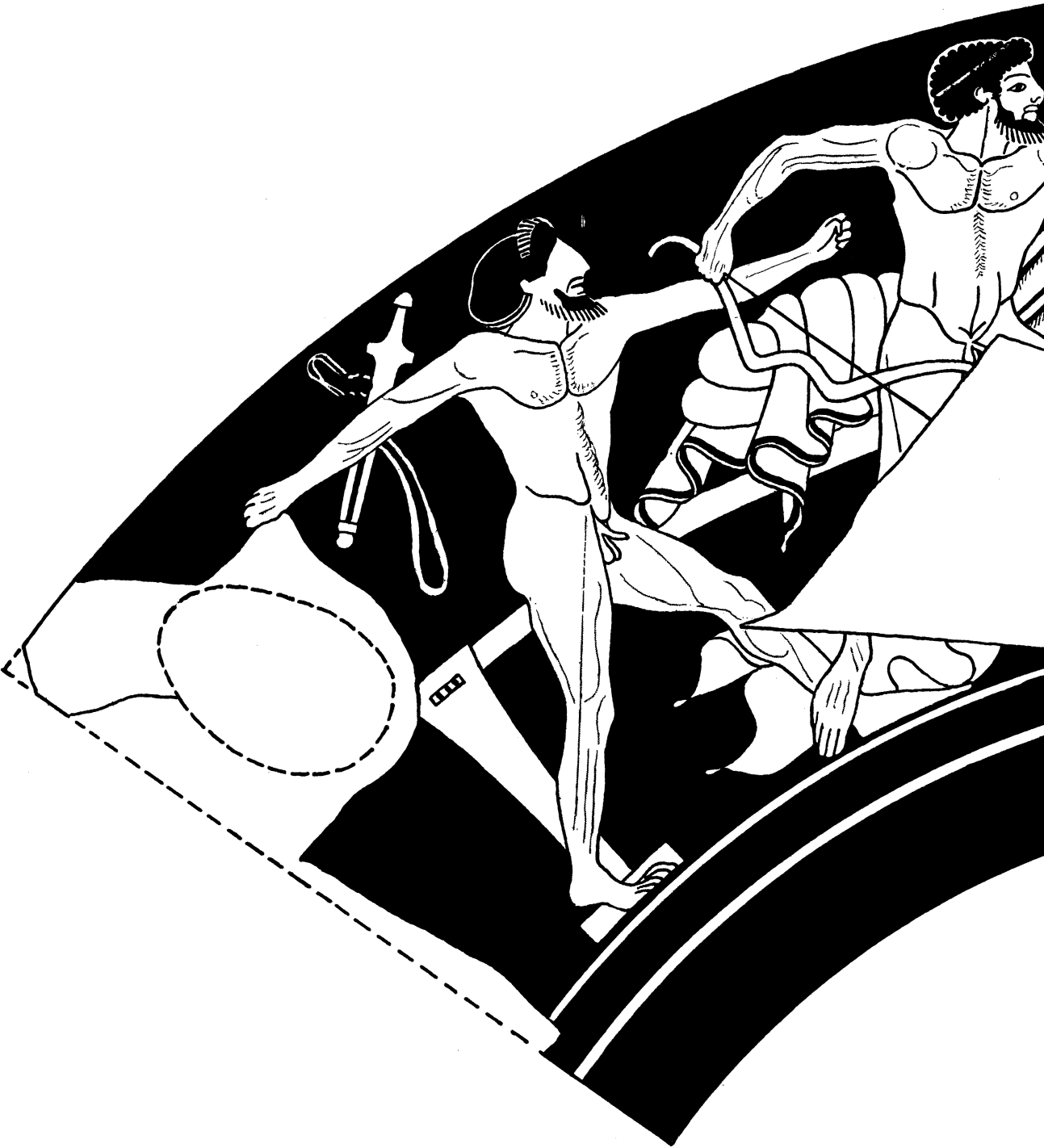
CYLIX IN THE METROPOLITAN MUSEUM OF ART
This "photoplane" was made by



METROPOLITAN MUSEUM; EXTERIOR, SIDE A
made by Mr. D'Hervilly of the Metropolitan Museum staff

VOL. XX (1916), PLATE III







CYLIX IN THE METROPOLITAN MUSEUM; EXTERIOR, SIDE A
This drawing was made by Mr. L. F. Hall of the Metropolitan Museum staff





CYLIX IN THE METROPOLITAN MUSEUM; INTERIOR

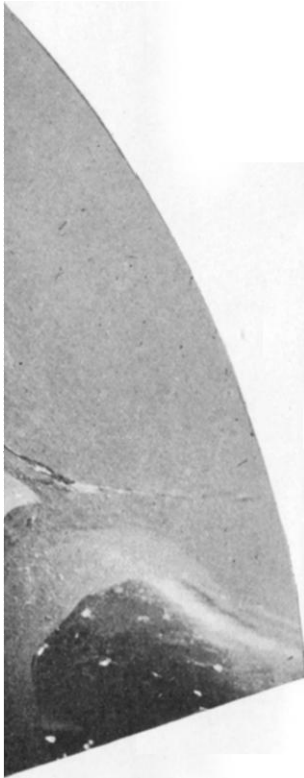


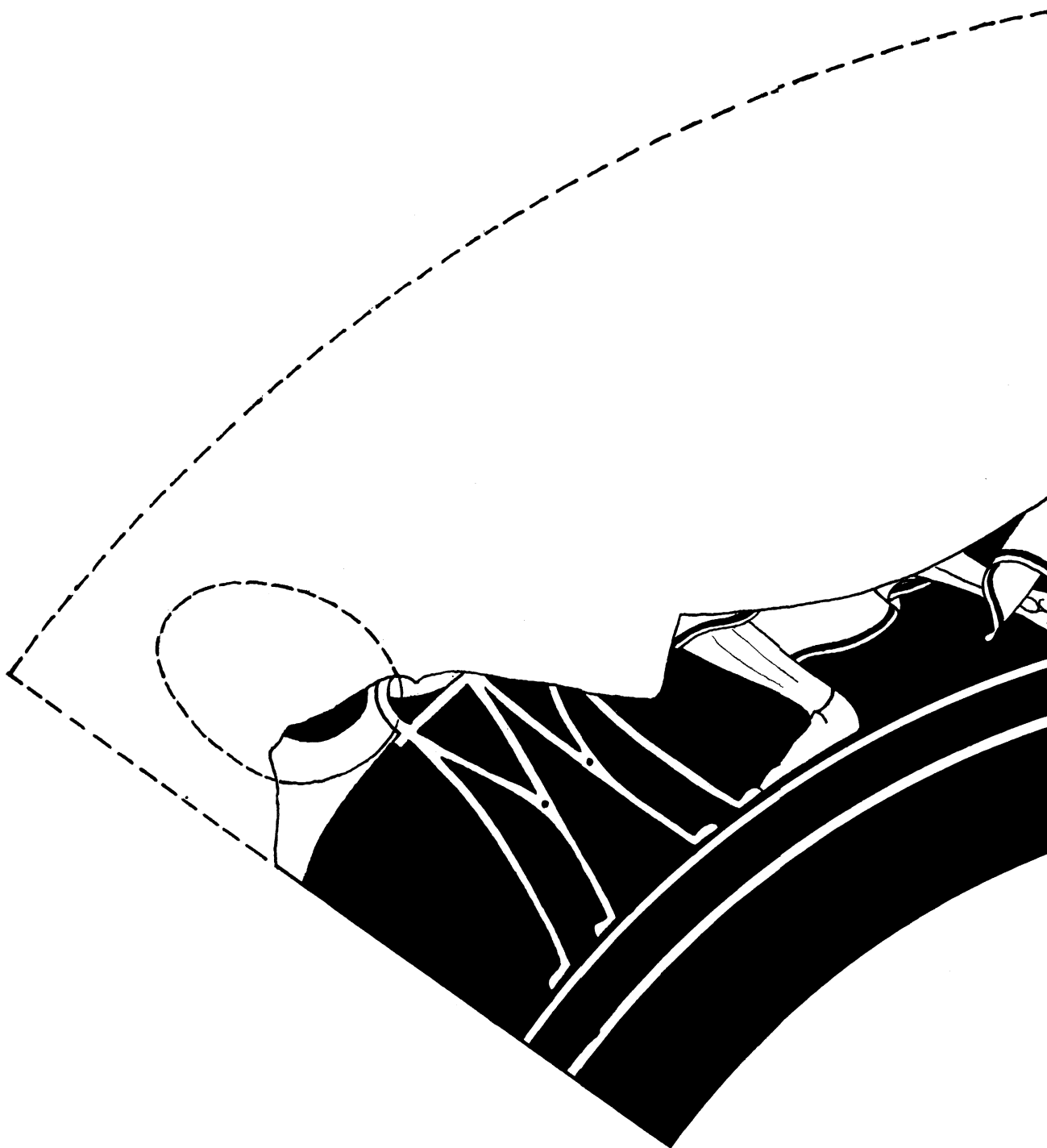
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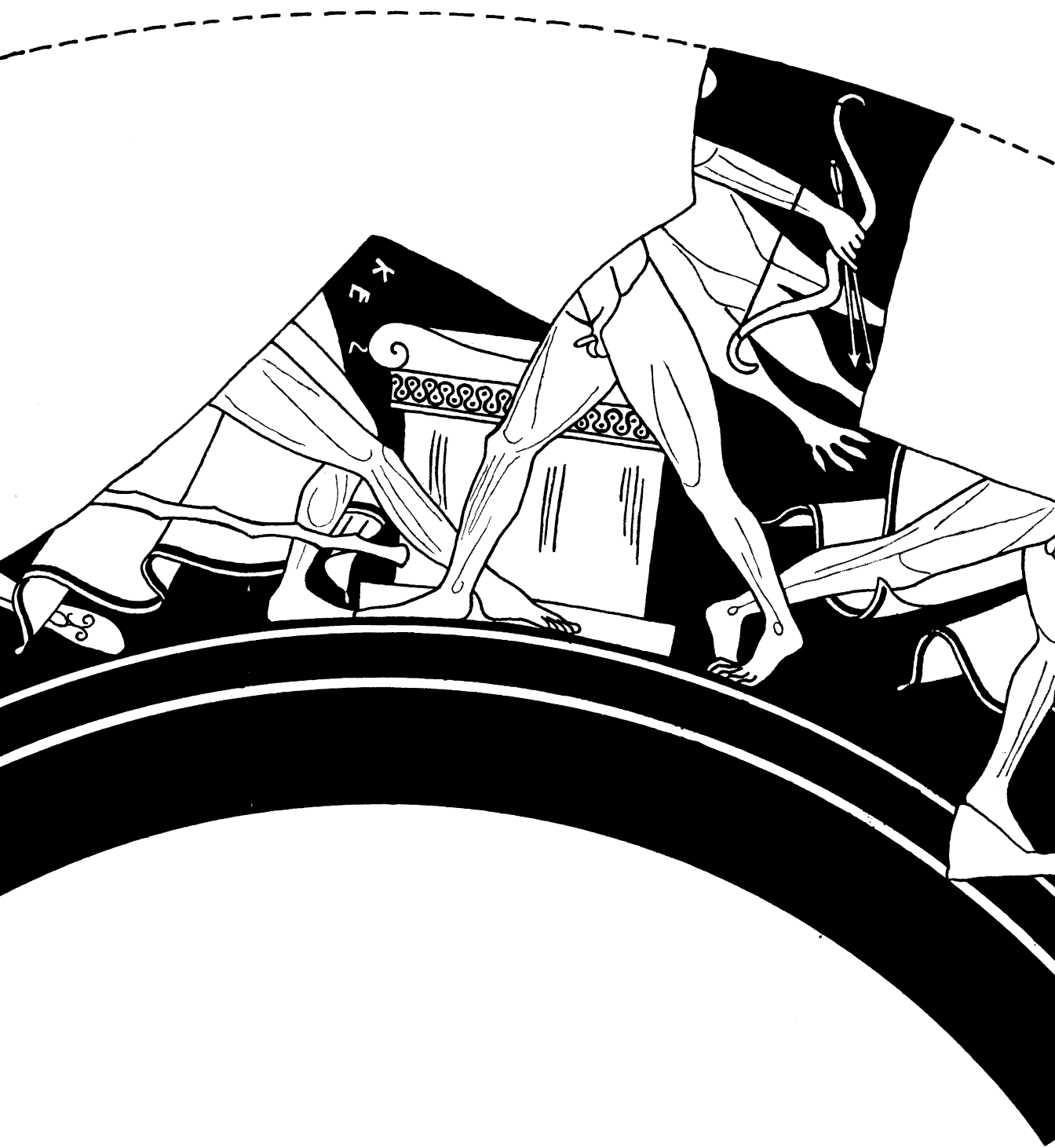


METROPOLITAN MUSEUM; EXTERIOR, SIDE B
s made by Mr. D'Hervilly of the Metropolitan Museum staff

VOL. XX (1916), PLATE V







CYLIX IN THE METROPOLITAN MUSEUM; EXTERIOR, SIDE B
This drawing was made by Mr. L. F. Hall of the Metropolitan Museum staff

